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# YBOARD HARMONY ⇒ AND ⇒ TRANSPPOSITION

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sions; Anticipations: Modulation; Altered Chords; Organ Point.

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ANNA HEUERMANN-HAMILTON

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# Keyboard Harmony and Transposition.

3

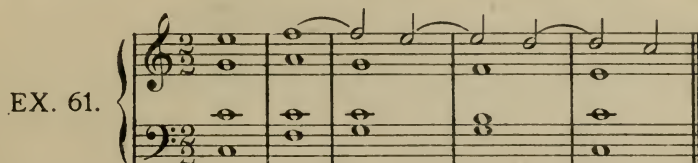
## VOL. II.

SUSPENSIONS, ANTICIPATIONS, MODULATION, ALTERED CHORDS, ORGAN-POINT.

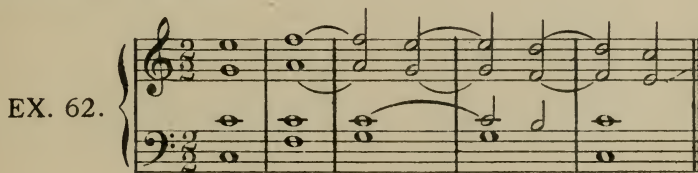
### SUSPENSIONS.

Unless otherwise indicated, every Major Exercise and Illustration must be transposed into every Major Key through the CIRCLE OF FIFTHS and the CIRCLE OF FOURTHS (see Volume I;) and every Minor Exercise and Illustration must be transposed into every Minor Key through the CIRCLE OF FIFTHS and the CIRCLE OF FOURTHS.

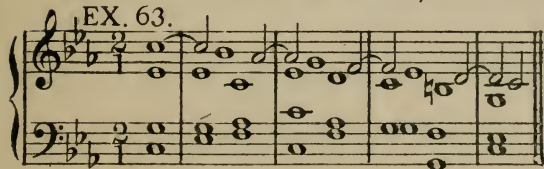
Exercise 61. A plain Cadence with suspensions in Soprano. Transpose into all keys through the ALTERNATING MAJOR and MINOR CIRCLE, (see Volume I).



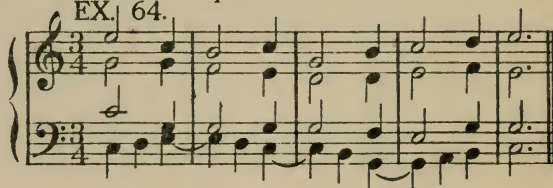
Ex. 62. The same Cadence as above with Suspensions in three parts. Through the ALTERNATING CIRCLE.



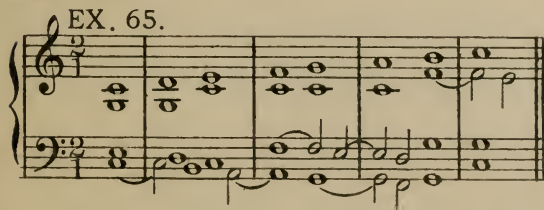
Ex 63. Melodic Minor Scale, descending:



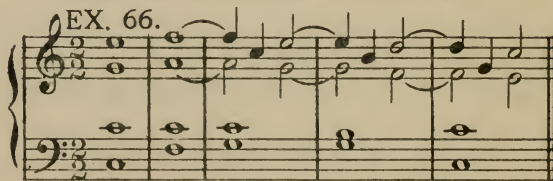
Ex. 64. Suspension in Bass.



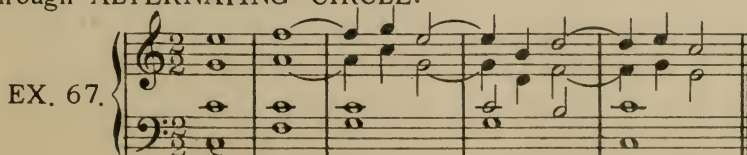
Ex. 65. Suspensions in Middle parts and Bass.



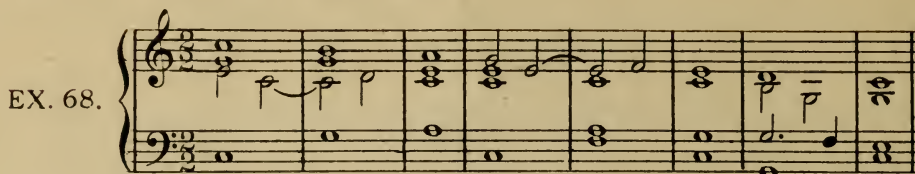
Ex. 66. Delayed Resolutions of Suspensions. Through ALTERNATING CIRCLE.



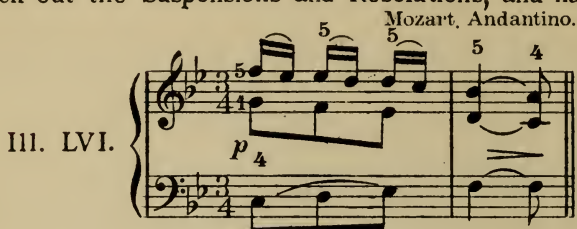
Ex. 67. Same as Ex 66, with Suspensions and Delayed Resolutions in more than one part. Through ALTERNATING CIRCLE.



## Ex. 68. Suspensions from below.



## III. LVI. Pick out the Suspensions and Resolutions, and name them while playing.

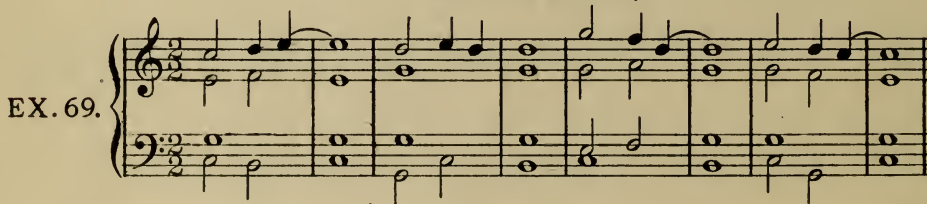


## III. LVII. Pick out the Suspension and Resolution, and name them while playing.



Ex. 69. Point out the difference between SUSPENSION and ANTICIPATION; and take Ex. 69 through the ALTERNATING CIRCLE.

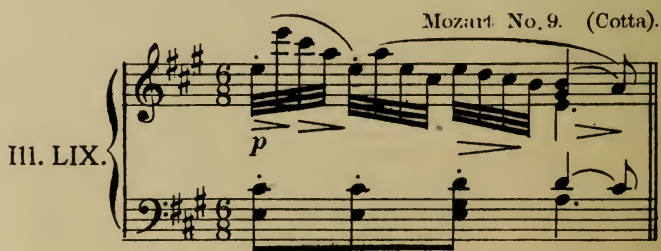
## ANTICIPATION.



III. LVIII. Point out the Anticipation and the Resolution, and name them while playing.



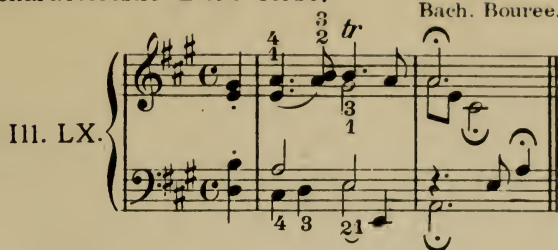
III. LIX. What is the nature of this Cadence? In what respect does it differ from the last?





## III. LX. A characteristic Bach Close.

Bach. Bouree.



## ANTICIPATION AND SUSPENSION

Ex. 70. Anticipation ascending and Suspension descending.

EX. 70.



III. LXI. Analyze every chord and progression in this excerpt before transposing.

III. LXI. *Allegro con Brio*Beethoven  
Op. 2, No. 3.

## MODULATION

As a preparation not only for Transposition of passages containing MODULATIONS, but for the practice of MODULATION itself, there is nothing better than playing many simple chord-progressions through all the keys. A number of such follow. These progressions should not be memorized, but should be thought out anew every time they are played.

Ex. 71. The Tonic Triads of all the Major Keys through the CIRCLE OF FIFTHS, keeping the COMMON TONE in the same voice, and beginning with the Triad of C in Octave Position, open harmony. In same manner play the Tonic Triads of all Minor Keys

EX. 71.

Exercise 71 shows the tonic triads of all major and minor keys in octave position, open harmony, starting with C major. The notation is in 3/4 time, with the treble and bass staves. The major keys are C, G, D, A, E, B, F#, C# (C major), and the minor keys are C, F, D, G, Bb, Eb, Ab, Cb (C minor). The common tone is kept in the same voice throughout the sequence.

Ex. 72. Same Triads as in Ex. 71, but beginning with Position of the Third. In same manner play the Tonic Triads of all Minor Keys.

EX. 72.

Exercise 72 shows the tonic triads of all major and minor keys in position of the third, starting with C major. The notation is in 3/4 time, with the treble and bass staves. The major keys are C, G, D, A, E, B, F#, C# (C major), and the minor keys are C, F, D, G, Bb, Eb, Ab, Cb (C minor). The third of the triad is kept in the same voice throughout the sequence.

Ex. 73. Same Triads again, but beginning with Position of the Fifth. Also in Minor.

EX. 73.

Exercise 73 shows the tonic triads of all major and minor keys in position of the fifth, starting with C major. The notation is in 3/4 time, with the treble and bass staves. The major keys are C, G, D, A, E, B, F#, C# (C major), and the minor keys are C, F, D, G, Bb, Eb, Ab, Cb (C minor). The fifth of the triad is kept in the same voice throughout the sequence.

Ex. 74. The Tonic Triads of all Major Keys, keeping the Common-Tone in the same voice, and proceeding through the CIRCLE OF FOURTHS. Begin with the Triad of C in Octave Position, Open Harmony. In same manner play the Tonic Triads of all Minor Keys.

EX. 74.

Exercise 74 shows the tonic triads of all major and minor keys in octave position, open harmony, proceeding through the circle of fourths, starting with C major. The notation is in 3/4 time, with the treble and bass staves. The major keys are C, F, Bb, Eb, Ab, Db, Gb, Cb (C major), and the minor keys are C, F, D, G, Bb, Eb, Ab, Cb (C minor). The common tone is kept in the same voice throughout the sequence.

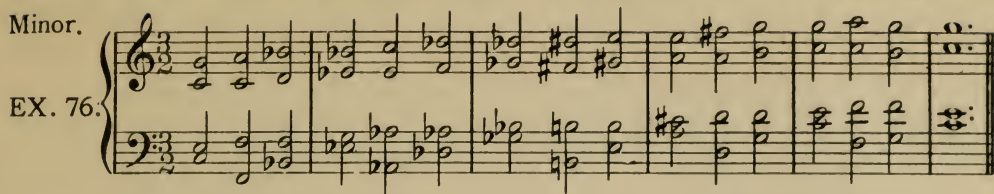
Ex. 75. Same Triads as in Ex. 74, but beginning with position of the Third. Also in Minor.

EX. 75.

Exercise 75 shows the tonic triads of all major and minor keys in position of the third, proceeding through the circle of fourths, starting with C major. The notation is in 3/4 time, with the treble and bass staves. The major keys are C, F, Bb, Eb, Ab, Db, Gb, Cb (C major), and the minor keys are C, F, D, G, Bb, Eb, Ab, Cb (C minor). The third of the triad is kept in the same voice throughout the sequence.

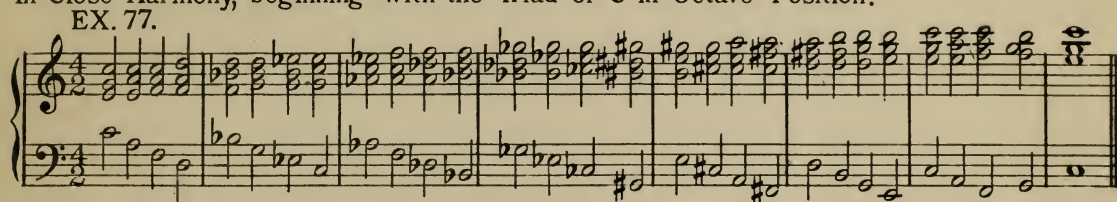


Ex. 76. Same Triads again, but beginning with the Position of the Fifth. Also in Minor.

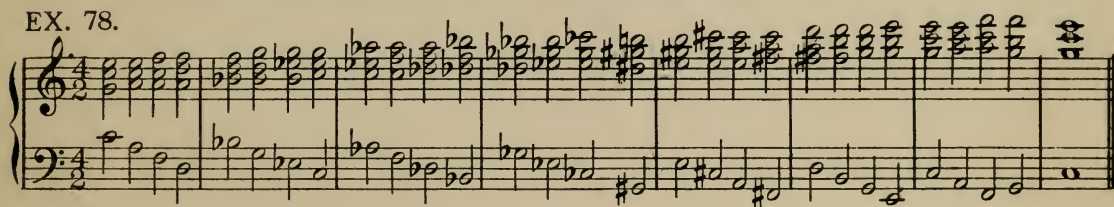


By using the above progressions, very smooth and simple, tho sometimes very round-about, modulations may be made. To go from any key to any desired key, begin with the Tonic Triad of the key to be left, and proceed through the Circle to the Dominant or Sub-Dominant of the key to be entered; and finish with a Cadence in the new key. The three Exercises following are useful in the same way.

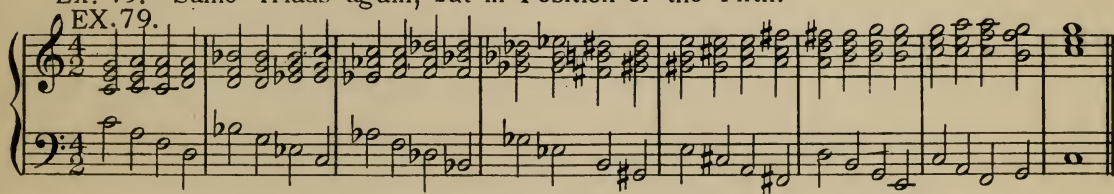
Ex. 77. The Tonic Triads of all Major and Minor keys through the Alternating Circle. In Close Harmony, beginning with the Triad of C in Octave Position.



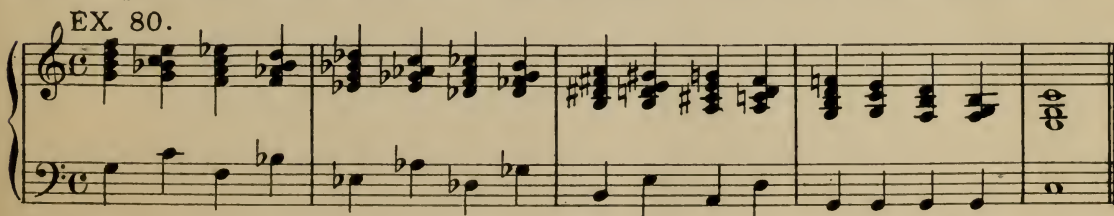
Ex. 78. Same Triads as in Ex. 77, but beginning with Position of the Third.



Ex. 79. Same Triads again, but in Position of the Fifth.

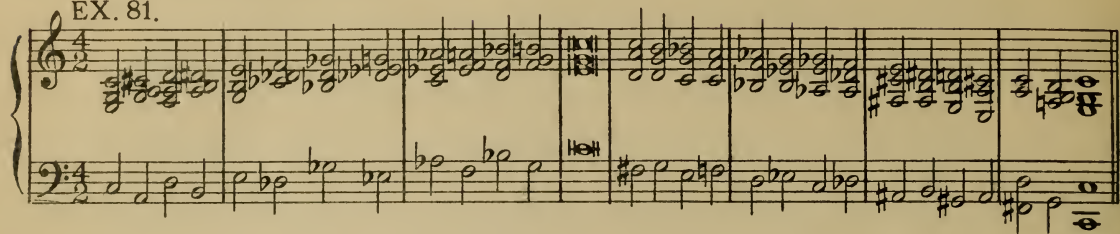


Ex. 80. A Modulatory Passage may be built of a succession of Chords of the Seventh. It may be begun anywhere, and terminated with a Cadence when the Dominant - Seventh of the required key has been reached. Analyze every chord when playing this lesson.



Ex. 81. Or of a succession of Dominant-Sevenths and Tonic Triads. Analyze every chord when playing this exercise.

EX. 81.



Ex. 82. An exercise showing the easy transition through Major, Minor, Diminished, etc. triads. This must be played through all the triads until C Major is again reached.

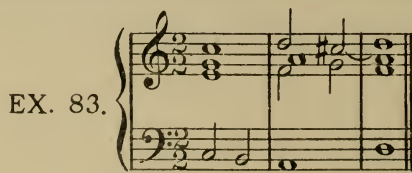
EX. 82.



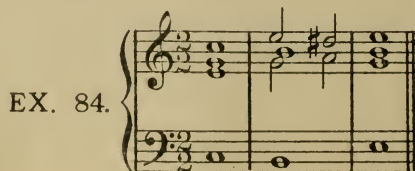
### TRANSPOSITION OF MODULATIONS

In transposing Modulations it is necessary to notice the relation the old key and the new key bear to each other, and also the chord through which the modulation is made.

Ex. 83. From the Major Key to the Minor on its II. Notice that the Second-Inversion of the New Tonic follows the old Tonic (after a passing-note in the bass). It is then followed by the Dominant-Seventh, and the Tonic of the new key in Direct Form. Transpose, beginning the Modulation with every Major Triad (through the Circles) in succession.



Ex. 84. From the Major Key to the Minor on its III. Analyze as above and transpose into all keys.





Ex. 85. From the Major Key to the Major of its IV. As above.

EX. 85.


The musical notation for Example 85 consists of two staves, treble and bass, joined by a brace on the left. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains three measures of music: the first measure has a chord of D4, F#4, and A4; the second measure has a chord of E4, G4, and B4; the third measure has a chord of C5, E5, and G5. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. It contains three measures of music: the first measure has a chord of D3, F#3, and A3; the second measure has a chord of E3, G3, and B3; the third measure has a chord of C4, E4, and G4.

Ex. 86. From the Major Key to the Major of its V. As above.

EX. 86.

Ex. 87. From the Major Key to the Minor of its VI. As above.

EX. 87.



The musical notation for Example 87 consists of two staves, treble and bass, with a brace on the left. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures: the first measure has a whole chord of F#4, A4, and C5; the second measure has a whole chord of F#4, A4, and C5; the third measure has a whole chord of F#4, A4, and C5. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. It contains three measures: the first measure has a whole note of F#3; the second measure has a whole note of A3; the third measure has a whole note of C4.

Ex. 88. From the Major Key to the Minor of its VII. As above.

[illegible]

Ex. 89. A few Modulations in which the Dominant-Seventh or Ninth of the new key is used directly after the old Tonic. Proceed with analyzing and transposing as above.

EX. 89.

3/2

Ex. 90. A few Modulations in which the Super-Tonic or the Super-Tonic Seventh of the new key is used directly after the old Tonic. As above.

EX. 90.

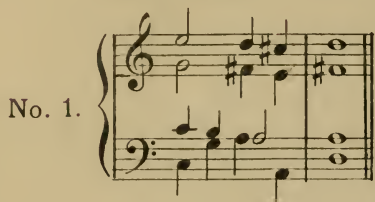
EX. 90.

The following examples are taken from the Supplement to Max Reger's Theory of Modulation. Every one must be analyzed before transposing. Notice that only in one instance a passing-note is used — in No.6. With the exception of this note (b; second note in tenor) every note is a chord-tone. Also notice that in every modulation the last four chords are: Major or Minor Sub-Dominant or its Substitute: the Super-Tonic; Second Inversion of the Tonic; Dominant or Dominant-Seventh; Tonic.



Transpose; beginning the Modulation with every Major Triad in succession, through the Circles.

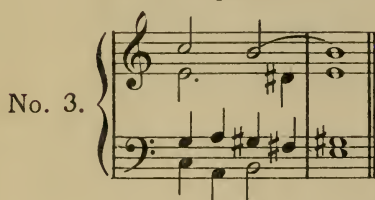
No. 1.— From the Major Key  
to the Major of its II.



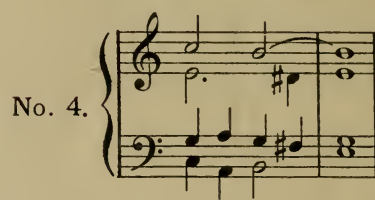
No. 2.— From the Major Key  
to the Minor of its II.



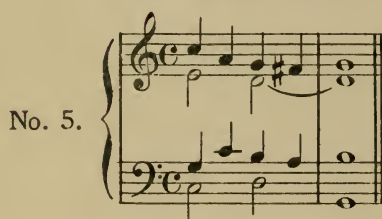
No. 3.— From the Major Key  
to the Major of its III.



No. 4. From the Major Key  
to the Minor of its III.



No. 5.— From the Major Key  
to the Major of its V.



No. 6.— From the Major Key  
to the Major of its VI.



No. 7.— From the Major Key  
to the Minor of its VI.



No. 8.— From the Major Key  
to the Major of its VII.



No. 9. From the Minor Key to the Minor of its V. Transpose; beginning the Modulation with every Minor Triad in succession, through the Circles.



## No. 10.— From the Minor Key to the Minor of its II.

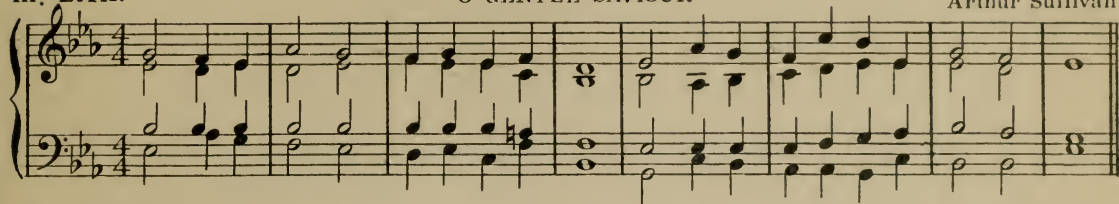


Analyze every Illustration and Exercise and transpose into all keys through the Circles.

III. LXII.

O GENTLE SAVIOUR

Arthur Sullivan



III. LXIII.

Beethoven Op. 31- No. 1.

III. LXIV. *Allegretto all'Ungherese*

Czerny Op. 599.



III. LXV.

Gurlilt Op. 326.





## III. LXVI.

Streabbog Op. 63.

III. LXVI.

Streabog Op. 63.

*p*

## III. LXVII.

Gurlitt Op. 326.

[illegible]

## III. LXVIII.

CANONBURY

Arr. fr. Schumann.

CANONBURY

Arr. fr. Schumann

4/4

B-flat major (three flats)

## III. LXIX.

ELIJAH

J. Stainer.

THE OLD FOLKS AT HOME

ELISAH

J. Stainer

4/4

Refrain

3/4



The student who has carefully worked through the preceding material for TRANSPOSITION including the exercises in MODULATION will find it an easy matter to play original Modulations. Especially useful to the Church Organist is the ability to play smooth modulatory passages. A number of such follow. They should be transposed into all keys. In each case the final triad may be Major or Minor. The student must then draw on his practical key-board knowledge and play many original passages, from Major to Major; Major to Minor; Minor to Minor; Minor to Major.

EX. 91.

EX. 92.

EX. 93.

EX. 94.

EX. 95.

III. LXX. In what way is the modulation made ?

III. LXX. 5 3 2 5 2 3 2

Berens, Op. 70.

III. LXXI. Notice that this modulation is not to the Dominant, but to the Minor Dominant.

III. LXXI. Beethoven, Op. 2, No. 2.

III. LXXII. Notice that the theme in this illustration is first given in Minor; and then note for note in the Relative Major.

III. LXXII. MINUETTO Beethoven, Op. 2, No. 1.

A few old German Chorales for transposing. Notice the many secondary chords and modulations. III. LXXIII.

IN ALLEN MEINEN THATEN Johann Adam Hiller (?)

III. LXXIV. HERR, ICH HABE MISSGEHANDELT Johann Crüger.



## III. LXXV.

## O TRAURIGKEIT, O HERZELEID.

1628

Two systems of musical notation in G major, 4/4 time. The first system consists of two staves (treble and bass clef) with various chords and melodic lines. The second system continues the piece, ending with a double bar line. The key signature has one sharp (F#).

## RESOLUTIONS of the DOMINANT SEVENTH-CHORD

Those resolutions of the Dominant-Seventh Chord in which this chord progresses to some other chord than the Tonic, are closely related to the subject of Modulation, because they are so often used as a means of modulation.

In the following example the Dominant-Seventh Chord progresses in turn to every other chord of the key. Transpose the example into every Major Key.

EX. 96.

A musical exercise in G major, 4/4 time, showing the dominant seventh chord (V7) resolving to various other chords in the key. The chords are labeled below the staff: V7, III, V7, IV, V7, V, V7, II, V7, VI, V7, VII°. The exercise demonstrates the versatility of the dominant seventh chord in modulation.

In the following Illustration from Schumann this chord progresses into the various chords marked. Transpose the Major Illustrations into Major; and the Minor into Minor.

Two musical examples from Schumann's works. The first example, labeled 'III. LXXVI', shows three measures of music in G major. The chords are labeled above the staff: Traumerei, Steckenpferd, and Traumerei. The chords are labeled below the staff: V7, II, V7, III, V7, IV. The second example, labeled 'Gruselnd', shows two measures of music in G major. The chord is labeled above the staff: Gruselnd. The chord is labeled below the staff: V7, VI. The first example is in G major, and the second example is in G major.



## ALTERED CHORDS

### THE NEAPOLITAN SIXTH CHORD

Ex. 97. Origin of the NEAPOLITAN SIXTH CHORD. Play in every Minor Key.

EX. 97.

|| in c minor.      Root lowered.      1st Inversion: Neapolitan Sixth.

Exs. 98, (a & b). Cadence in Minor and also in Major, employing the NEAPOLITAN SIXTH CHORD. Transpose these and all following exercises and illustrations into all keys through the Circles.

EX. 98. (a)

EX. 98. (b)

III. LXXVII. Same chord with root below.

III. LXXVII.

Chopin Prelude, Op. 28. No.20.

The following examples of Modulations employing the Neapolitan Sixth Chord are from the Supplement to Max Reger's Theory of Modulation. Every one must be analyzed before transposing. Notice that in all but No.17 the Neapolitan Sixth belongs to the old key. Also notice the particular form of cadence in each. Transpose; beginning the Modulation with every Major Triad in succession, through the Circles.

No. 11.—From the Major Key to the Major of its Minor Sixth.

No. 11.

No. 12.—From the Major Key to the Major of its Minor Second.

No. 12.

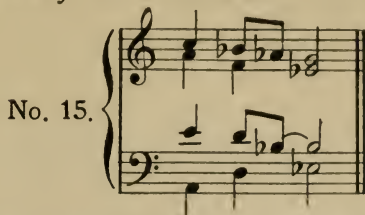
No. 13.—From the Major Key to the Major of its Diminished Fifth.

No. 13.

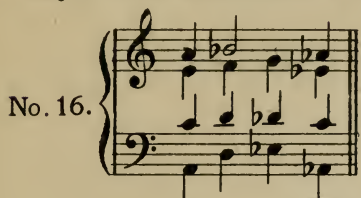
No. 14.—From the Major Key to the Major of its Diminished Octave.

No. 14.

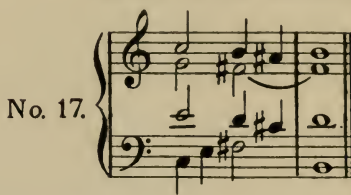
No. 15. — From the Minor Key to the Major of its Diminished Fifth. Traspose; beginning the Modulation with every Minor Triad in succession, through the Circles.



No. 16. From the Minor Key to the Major of its Diminished Octave.

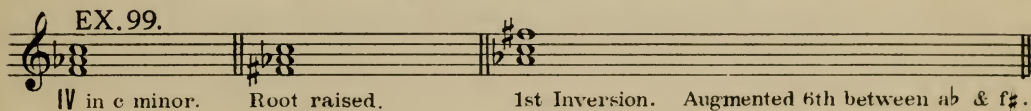


No. 17. From the Major Key to the Minor of its Seventh.

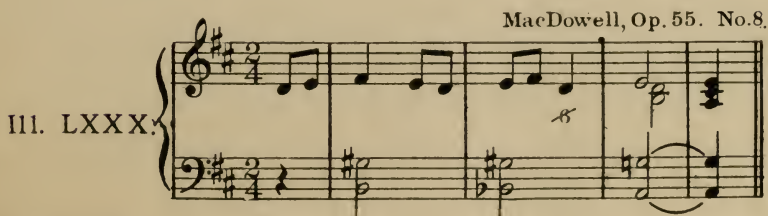
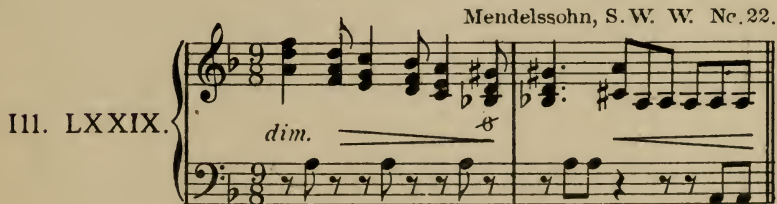
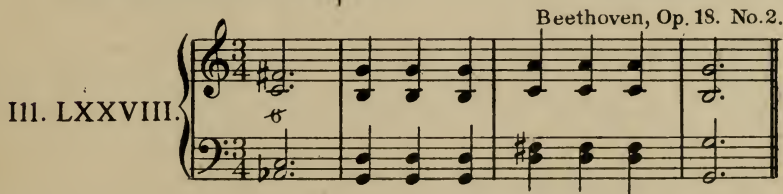
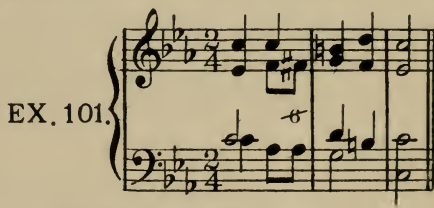


### AUGMENTED SIXTH CHORDS.

Ex. 99. Origin of the ITALIAN AUGMENTED SIXTH CHORD.



Exs 100 & 101. The ITALIAN AUGMENTED SIXTH CHORD in Cadences, Major and Minor.



## Ex. 102. Origin of the FRENCH AUGMENTED SIXTH CHORD.

EX. 102.

II<sub>7</sub> in c minor      3rd raised      2nd Inversion. Augmented 6th between a♭ & f♯.

## Exs. 103 &amp; 104. The FRENCH AUGMENTED SIXTH CHORD in Cadences, Major and Minor.

EX. 103.

EX. 104.

III. LXXXI.

Mozart D Major Sonata.

III. LXXXII.

Chopin Prelude, Op. 28. No. 20.

## Ex. 105. Origin of the GERMAN AUGMENTED SIXTH CHORD.

EX. 105.

IV<sub>7</sub> in c minor      Root raised      1st Inversion. Augmented 6th between a♭ & f♯.

## Exs. 106 &amp; 107. Cadences employing the GERMAN AUGMENTED SIXTH CHORD.

EX. 106.

EX. 107.

III. LXXXIII.

Schubert Op. 142 No. 2.



## III. LXXXIV.

Mendelssohn, S. W. W. No. 34.

III. LXXXIV. Mendelssohn, S. W. W. No. 34.

etc.

III. LXXXV.

Mendelssohn, S.W. W. No. 48.

Ex. 108. Origin of the AMERICAN AUGMENTED SIXTH CHORD.

## EX. 108.

EX. 108.

||  $\gamma$  in c minor      Root & 3rd raised      2nd Inversion. Augmented 6th between  $ab$  &  $f\sharp$ .

## EX. 109.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one flat (Bb) and a 3/4 time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The score is for a single system, showing the first four measures of the piece.

## EX. 110.

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some rests. The lyrics "The Rose Tree" are written below the staff, aligned with the notes. The score is presented in a simple, handwritten style.

Ex. 111. A comparison of the ITALIAN, FRENCH, GERMAN, and AMERICAN AUGMENTED SIXTH CHORDS. Notice that the German and American are the same by enharmonic change. Some authorities claim that the German Sixth is often written for the American Sixth: for instance, that III. LXXXV is incorrectly notated — that *eb* should be *d#*.

## EX. 111.

EX. 111.

Italian 6th      French 6th      German 6th      American 6th

The example shows four chords on a single staff, each with a label below it. The chords are: Italian 6th (F major triad with a major 6th), French 6th (F major triad with a major 6th and a major 2nd), German 6th (F major triad with a major 6th and a minor 2nd), and American 6th (F major triad with a major 6th and a minor 3rd). Each chord is represented by a single note on the staff, with the full chord symbol written below it.

## III. LXXXVI.

Czerny, Op. 823.

III. LXXXVII.—A modulation to the Sub-Mediant, employing the Aug. 6th Chord.

III. LXXXVII.

III. LXXXVIII.—A modulation to Mediant, employing the Aug. 6th Chord.

III. LXXXVIII.

III. LXXXIX.—A modulation to Leading-Tone, employing the Aug. 6th Chord.

III. LXXXIX.

### THE DORIAN SIXTH.

In the Harmonic Minor Scale, as we know, the sixth scale-step is minor; in the Melodic Minor Scale, on the contrary, it is Major. This Major sixth in the Minor Scale is called the DORIAN SIXTH.

This sixth is found in the Sub-Dominant Triad and in its Substitute, the Super-Tonic; hence these two chords are called the CHORDS of the DORIAN SIXTH. In the scale of c minor, harmonic, the Sub-Dominant triad is: f a $\flat$  c: the Dorian Sixth Chord is: f a c. The Super-Tonic Triad is: d f a $\flat$ ; the Dorian Sixth Chord is: d f a. As in the Melodic Minor Scale, this Major Sixth must always be led up into the seventh of the Scale. Notice that in this chord, or these chords, the word "Sixth" does not refer to an interval of the chord (as is the case in the "Neapolitan Sixth" the "Augmented Sixth"etc.) but to the sixth scale-step.

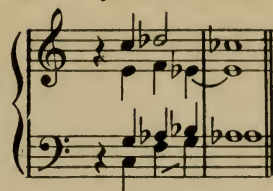
The following examples of Modulations employing the DORIAN SIXTH CHORDS are taken from the Supplement to Max Reger's Theory of Modulation. Every one must be analyzed before transposing. Notice that in all of them the Dorian Sixth is in the new key. Transpose; beginning the Modulation with every Major Triad in succession, through the Circles. Notice that in Nos. 18 and 19, the Dorian Sixth Chord is the Sub-Dominant; while in No. 20 it is the Super-Tonic. In these Modulations the upward progression of the Dorian Sixth is marked, so as to be easily recognized.

No. 18.—From the Major Key to the Minor of its Fifth.

No. 18.

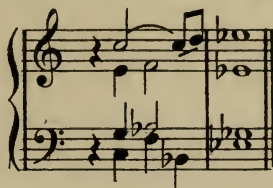
No. 19.—From the Major Key to the Minor of its Minor Sixth. Notice in this example the Neapolitan Sixth Chord of the old-key, is the Dorian Sixth Chord of the New Key.

No. 19.



No. 20.—From the Major Key to the Minor of its Minor Third.

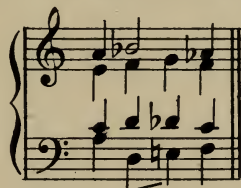
No. 20.



Nos. 21, 22 and 23 are from Minor to Minor. Transpose; beginning the Modulation with every Minor Triad in succession, through the Circles. Notice that No. 21 uses the Dorian Sixth Chord on the Sub-Dominant; Nos 22 and 23 on the Super-Tonic.

No. 21.—From the Minor Key to the Minor of its Minor Sixth.

No. 21.



No. 22.—From the Minor Key to the Minor of its Minor Third.

No. 22.



No. 23. From the Minor Key to the Minor of its Minor Seventh.

No. 23.



### ORGAN - POINT

Transposition of passages containing ORGAN-POINT is greatly simplified if the note or notes to be repeated or sustained are first fixed in the mind. Remember, it is almost invariably the Tonic or Dominant, or both. For the remainder, proceed as in any other Transposition.

III. XC.

SICILY                      Sicilian Melody



## III. XCI. What is the name of the chord that contains the bbb ?

III. XCI. Beethoven, Op. 26.

## III. XCII. GOD SPEED THE RIGHT From the German

## III. XCIII. Schumann, Op. 82.

## III. XCIV. LYONS Haydn

## III. XCV.

*Allegro di molto e con brio.*

Beethoven, Op. 13.

Allegro di molto con brio. Beethoven, Op. 10

M.T. ten. *p* *sf* *p* *cresc.*

## III. XCVI.

SYRIA

Bristol Tune Book

PIANO

THE BRISTOL TUNE

G MAJOR

11

## III. XCVII.

Beethoven, Op. 31. No. 1.

## III. XCVIII.

Scarlatti, Courante.



## III. XCIX.

Thalberg

Beethoven, Op. 14. No.1.

## III. C.

## III. Cl.

Haendel, Sonata.



## III. CII.

Beethoven, Op. 22.

Coda

*p cresc.* *sf* *p*

*cresc.* *sf* *p*

*decresc.* *pp*

*Fin.*

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Bearing these points in mind, the student who has faithfully completed the foregoing pages will have no special difficulty in transposing anything necessary in the further pursuance of his studies.







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